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APRIL 9, 1938 ✦ ANTIQUES EXPOSITION
NUMBER ✦ PATTERN BOOKS IN PRACTICE
TECHNIQUES OF CHINESE ART ✦ VERMEER

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THE ART NEWS

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VOLUME XXXVI

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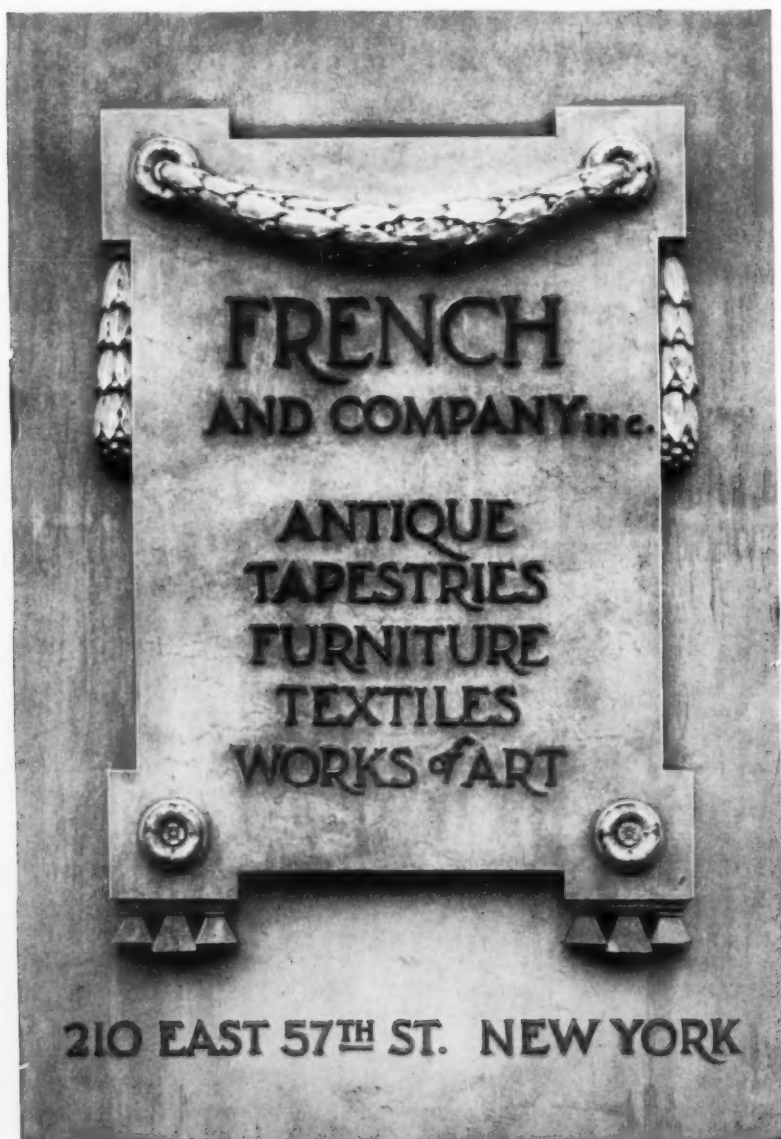
One of a pair of three-light silver Candelabra, having spiral fluted stem and circular shaped base. Made in Berlin A.D. 1733 by C. Leiberkuhn.

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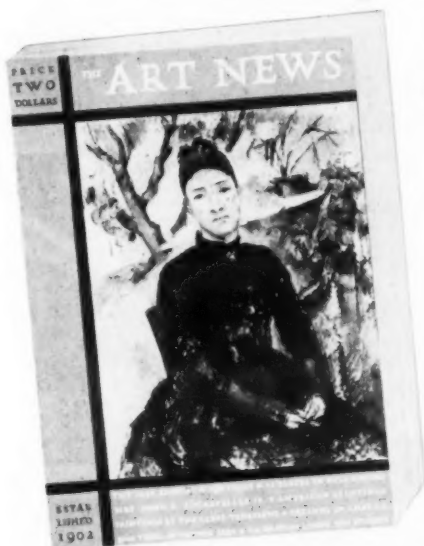
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RECENTLY ACQUIRED BY THE BOYMANS MUSEUM, ROTTERDAM, FROM D. A. HOOGENDIJK & CO.

A NEWLY DISCOVERED VERMEER FOR A DUTCH MUSEUM: "CHRIST AND THE DISCIPLES AT EMMAUS"

The spectacular addition of this early work to the small oeuvre of the famous master of Delft occurred last summer when it reappeared in a private collection in Paris and was subsequently published by Dr. Bredius. Measuring about 46½ by 51½ inches, the canvas is notable for its compact manifestation of the unique Vermeer coloring: Christ in the characteristic blue; the disciple at the left in grey; the other disciple in a subdued lemon yellow with green shadows; the servant in dark grey and dark purple. Equally noteworthy is the presence of Vermeer's magnificent ability to organize and relate in the sense of composition and of impersonal, objective participation in the subject. In the latter respect the artist has told one of the supremely mystic stories of the New Testament with the vigor and yet classical restraint of a Piero della Francesca, a fact the more remarkable for the rarity of any sort of religious painting in seventeenth century Holland.

THE ART NEWS

APRIL 9, 1938

THE 1938 ANTIQUES EXPOSITION

A Broad Variety Lent by Collectors and Dealers

AN ANTIQUES exposition, the latest in a long series but of a new breadth and new interest, opens on April 11 in the main and east ballrooms of the Hotel Commodore and, for the first time in the history of this institution on this side of the Atlantic, is modeled on a plan like that of the long successful antiques expositions in London. The new director of the managing company, L. W. McFarland, has divided the exhibitors into three

The main ballroom will be occupied by dealers' exhibits ranging from early American glass and pottery through bedspreads, hooked rugs, jewelry, Paisley shawls, pewter, laces, dolls, early lighting devices, paperweights, Indian and pioneer implements to some rare and pretentious pieces of silver, furniture and early American portraits.

The following is the catalogue, complete up to the time of going



EXHIBITED BY C. W. LYON AT THE ANTIQUES EXPOSITION

AN APPROPRIATELY CENTENARIAN TOWNSCAPE: "BROOKLYN NAVY YARD," WATERCOLOR SHOWN AT THE N. A. IN 1836

categories: first, private collectors, who will, by invitation, thus be included in such an exhibition for the first time; second, dealers in objects of international interest; third, dealers, from various points in the country, in the less exalted types of collectors' items, mainly of early American origin. Thus the latter group, long the mainstay of the antiques expositions, will be united with other exhibits of at once different and broader appeal.

In the private collectors loan section will be shown pieces from the collection of Dr. C. Ray Franklin, which will include a sewing table made especially rare because it carries a Duncan Phyfe label; selections from Mr. Stanley Ineson's collection of early American spoons; and anonymously loaned collections of English silver and American prints.

to press, of exhibitions situated in the east and main ballrooms:

Norman Adams, Ltd.—Heppelwhite china cabinet, circa 1775; Carlton House style bowfront writing table, circa 1780; Chippendale chest with canted fluted sides and slide, circa 1760.

Peter Guille, Ltd.—Set of four sauce boats, Geo. II; made 1748-50 by Paul Lamerie; silver jug, 1748, Paul Lamerie; pair of cast silver candlesticks, 1735, Paul Lamerie; complete set of 13 Apostle spoons, made from 1574 to 1658; pair of Cromwellian porringers, 1655, R. Neale; Elizabethan silver gilt cup and cover made in London, 1577, bearing the maker's mark "I.H." probably the work of the well known silversmith John Harryson. The Saltby Plate gold cup by Benjamin Pine, 1710. This cup was run for the Saltby Plate, a race originated in England, circa 1681 by Lord Rutland.



PETER GUILLE, LTD.
ELIZABETHAN SILVER-GILT COCOANUT
CUP, 1577

with owner's crest in center; Chinese Chippendale armchairs.

Douglas Curry—Walnut bureau bookcase about 1700 of the William and Mary period; George I stool of mahogany.

St. James Galleries, Ltd.—Examples from all the early china manufacturers such as Spode, Darby, Swansea, Rockingham and Worcester; pair mahogany dwarf bookcase-commodes with glazed doors and ormolu mounts; Heppelwhite painted window seats about 1790; door and frame of finely carved pine, 1726, from "The Mansion," West Halling Hall, Norfolk, attributed to William Kent; Heppelwhite shaped front settee with carved legs and frame, circa 1785.

Roland Moore—Ch'ien Lung Screen from the Imperial Palace in Peking; porcelains: on yellow, coral and turquoise blue; famille rose and famille vert.

James Robinson—Miniature silver by August Courtauld, Jacob Margas, Jonathan Clifton and others, dates ranging from 1691 to 1775; silver by John Sanders, Paul Lamerie, Andrew Fogelberg, Stephen Adams.

C. W. Lyon—New York State furniture of the late eighteenth century; Ameri-



JAMES ROBINSON, INC.
SILVER TEA-CADDY ENGRAVED AFTER
MORLAND, 1772

Symons Galleries, Inc.—Louis XVI ormolu inlaid marquetry commode signed J. F. Oeben; pair of Louis XVI ormolu mounted inlaid marquetry encoigneurs signed J. F. Oeben; Gobelins tapestry portrait of Catherine the Great, Empress of Russia, designed by Ducreaux; George I walnut two-back settee with unusual ladder-back motif; rare Irish Chippendale carved mahogany tripod table with piecrust top, inlaid in orchard woods

can porcelains and pictures.

Fred I. Johnston, Kingston, N. Y.—American furniture and portraits by Blackburn, Vanderlyn and Bass Otis; Lowestoft; primitive objects.

Mrs. Charlotte Sockman, Chittengo, N. Y.—Early American pressed glass. Staffordshire figurines; small objects.

Harriet Hurst, Roselle, N. Y.—Blown and pressed glass, china, Chinese snuff bottles, jewelry, prints; small objects of art.

Edith E. Cooke, Dorchester, Mass.—Early Wedgwood china; Currier & Ives folio size, American farm scenes; lace, cameo and pattern glass.

Mrs. Mabel Ashman, New Brunswick, N. J.—Clear pattern glass and colored.

Mrs. Harry Hall White, Detroit, Mich.—Small wares; a few primitives.

Wallace Nutting, Framingham, Mass.—Copies of unique old American pieces.

Mrs. S. E. Bellows, East Lansing, Mich.—Copper and silver luster pattern glass.

Alice L. Brewster, Portsmouth, N. H.—Glass, china, pewter, shawls.

Mrs. Lucinda A. Alexander, Wollaston, Mass.—Glass, china, dolls.

Mrs. Margaret Bell, Middletown, N. Y.—Philadelphia Chippendale furniture; early American silver; Stiegel glassware.

Mercedes A. Dunning, Montclair, N. J.—Antique jewelry.

Mrs. Roy W. Ball, Ellenville, N. Y.—Glass, blown and pattern designs, furniture.

John Chamberlain, Stroudsburg, Pa.—Spatterware, Stiegel glass, early American silver and pewter;



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Pennsylvania sgraffito ware; primitives.

R. E. Condon, Upper Darby, Pa.—Hooked rugs.

McKearins Antiques, Hoosick Falls, N. Y.—Blown glass; early American glass, including rare and unique early forms.

Mrs. Grace T. Spencer, West Hartford, Conn.—Lacy Sandwich glass; pressed glass.

McHorney & Sons, New York City—Hand-hooked rugs from New England and Canada.

The Old Print Exchange, N. Y. C.—Old maps, Currier & Ives prints.

Mrs. Catherine Chase, Brooklyn, N. Y.—American pieces from 1750-1850.

Bird & Elliott, Summit, N. J.—Early American furniture in pine, maple and cherry.

Mrs. Ethel Mae Boedy, Cleveland, O.—French antiques.

Lillian Wilkinson Boschen, Freehold, N. J.—Pine dining room.

Mrs. Josephine H. Fitch, Quogue, N. Y.—Staffordshire figurines and Staffordshire historical pitchers.

Mrs. Lena H. Smith, Oyster Bay, N. Y.—Early lamps and lighting fixtures.

Edward I. Farmer, Inc.—Important English eighteenth century furniture covered in needlepoint and old textiles; antique velvets and brocades; Chinese porcelains; porcelain and jade lamps.

Frank Partridge, Inc.—Important examples of Queen Anne, Chippendale, Sheraton and Heppelwhite furniture; chairs with original covering of old needlepoint; Stuart embroideries including a book cover with portraits of Charles II and Queen Catherine.

Yamanaka & Company—Large carved wood statue of Kwan Yin, goddess of Mercy, ca. 1300 A.D. supposed to have come from the famous Ta-T'ang-Wen Miao temple in Shanhsi province; porcelains and other Chinese and Japanese objects of art.

Robert Abels—French provincial furniture and objects of art.



YAMANAKA & COMPANY

LARGE CARVED WOOD STATUE OF KWAN YIN, CA. 1300 A.D.

The exhibit covers thirteen periods in a span of 140 years. Most of the spoons have designs that were in vogue before 1800. He is showing practically every design that was current during that period.

The chronologically arranged pieces begin with 1600 spoons with scroll designs on the bowl. The next development was the so-called rat-tail form of handle which gradually changed into the wavy handle. After this came adornment in the form of "lumps," then fan shells, rococo shells, fleur de lys, flowers, and various individual designs.

Louis XV and Louis XVI periods.

Among the loans from private collectors which comprise the invitation section of the Antiques Exposition there will be a number of single pieces and small groups, some lent by actors, actresses and writers more famous to the general public in their professional capacities than as connoisseurs. These include a wide range of objects, from French eighteenth century bibelots and clocks to Chinese bronzes and early American household implements.

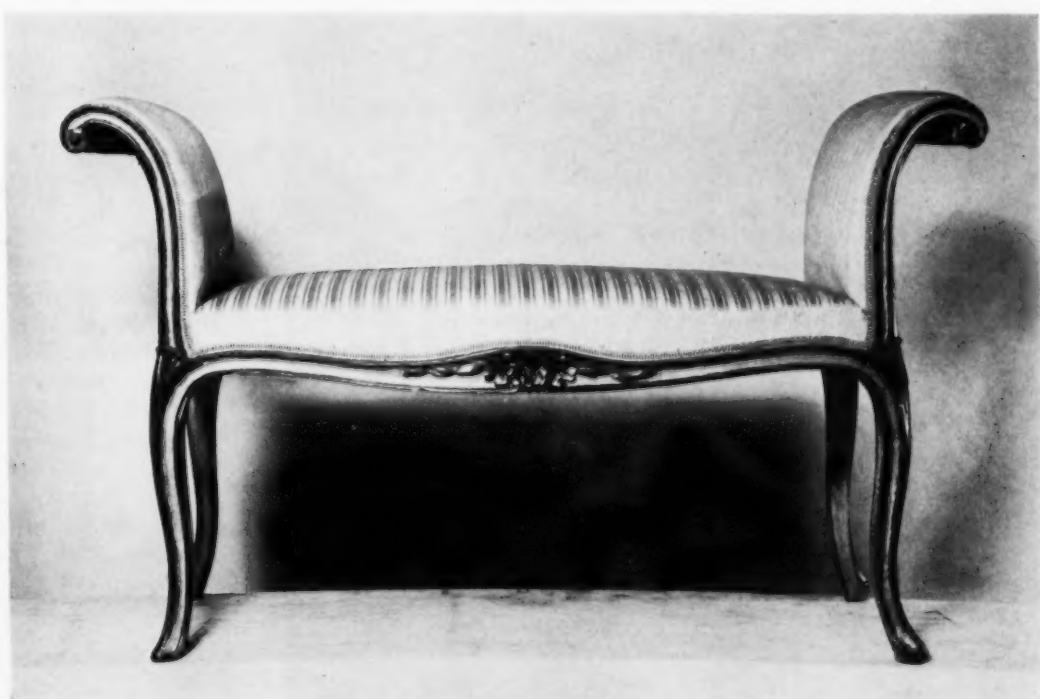
Of the larger selections from private collections on loan, however, the most extensive is doubtless that belonging to Mr. and Mrs. Stanley B. Ineson. Mr. Ineson has been collecting American spoons for the last few years. When he found it was difficult to get specific information on the many spoons he had acquired as heirlooms he and his wife went into the subject as a matter of research. They have discovered and compiled a great deal of new information about American spoons, having to do with the different and changing styles. On the basis of this research he could not help forming a collection of special interest.

From this collection so formed he has made a selection for the Antiques Exposition that makes it easy for even the uninformed observer to trace the development of spoon making and designing in this country from 1680 to 1820.



SYMONS GALLERIES, INC.

(LEFT) IRISH CHIPPENDALE MAHOGANY TRIPOD TABLE INLAID IN FRUITWOOD; "FRENCH" HEPPELWHITE WINDOW SEAT



ST. JAMES GALLERIES, LTD.

Revealing the Technical Processes of Chinese Art

BY MARTHA DAVIDSON

THE processes of creation, usually unconsidered by those who enjoy their artistic products, are fascinating to understand, not only because of the science and the history of craftsmanship, but because of the interrelation between techniques and aesthetics and their coördinate development. A step towards such an understanding has been made at the Brooklyn Museum where



LENT BY YAMANAKA & COMPANY TO THE BROOKLYN MUSEUM
BRONZE YU, SHANG DYNASTY, DETAIL SHOWING CASTING



LENT BY MR. GEORGE ROWLEY TO THE BROOKLYN MUSEUM
RUBBING OF A STONE PORTRAIT RELIEF, CH'ING DYNASTY

an exhibition, "Techniques of Chinese Art," outlines with thoroughness the means of creation used by the artists and artisans of China.

According to tradition the Chinese paint brush was invented in 206 B.C. by Meng T'ien, a general of the Han dynasty. But centuries before, the brush had been used by the Shangs whose written language contained the pictogram "to write" which was composed of a hand holding a brush. Recent discoveries at Anyang, capital of the Shang dynasty (?1766-1122 B.C.) are supposed to have yielded bones inscribed with brush writing. L. C. Goodrich has loaned to the exhibition several examples of this earliest Chinese script. Painting in the Far East, a derivative of calligraphy to which it remains integrally related, has also been found in Shang tombs where it was used to decorate architecture. Although literary sources describe portrait painting in the sixth century B.C., the period of Confucius, the earliest paintings in this country are confined to decoration on pottery vessels and architectural tiles. These remnants testify that ever since the beginning of our era, the basic constituent of Chinese painting—black ink—has remained the same.

Brushes made from the hair of deer, wolf, goat and other animals, brush holders, ink sticks cast in decorative shapes and ornamented, wrist rests, brush rests in the characteristic shape of mountains and

(Continued on page 19)

New Exhibitions of the Week

CORNELIA CHAPIN: OUTSTANDING WOMAN ANIMAL SCULPTOR

MAGNIFICENT is a word that is rarely used in connection with contemporary art. It is applicable, however, to the sculpture of Cornelia Chapin, just as it is to the art of the Assyrians, or of the ancient Egyptians themselves—and for identical reasons. These works have been directly carved, with infinite labor and also infinite subtlety, from some of the most enduring of all materials: volcanic rock and granite. They have all the vitality that amazes us in the animal sculptures of the Nile valley and, in common with the Egyptians, Miss Chapin has a living sense of design. Her stylization, by contrast with the average decorative reductions that pass under this name, serves to magnify the individuality of the model in addition to interpreting it in ideal sculptural terms.

The most imposing piece among those now on view at the Fifteen Gallery is undoubtedly the enormous black granite frog. With amazing skill and patience the stubborn material has been wrought into a stream-lined, abstract design of greatest beauty. When it is considered that this creature actually emerged from the rock by *taille directe*, without mechanical aid, its subtlety of modeling and inviting perfection of surface are almost unbelievable. One of her most recent works, Miss Chapin in this has, both technically and artistically, equalled her teacher, Hernandez.

In addition to their sculptural qualities, Cornelia Chapin endows her animals with a definite personality. The rose sandstone *Pig* has humor, the *Pelican in Repose* a beady, sagacious glance and the black granite *Penguin* a farcical dignity.

Contrasting with these is an exquisitely delicate intaglio woman's head whose pure line resembles that of the Florentine Renaissance profile portraits.

R. F.

THE CERAMICS OF A SCULPTOR, ROBERT B. AITKEN; WEBER-FULOP

MORE substance than one is accustomed to find in a show of ceramics awaits the visitor to the Walker Galleries where Russell Barnett Aitken is exhibiting his sculpture, pottery and enamels. Unusually good presentation in lighting and arrangement plays an effective part, but there is so much imagination and a sense of what is appropriate and useful in this work, that one never for a moment suspects that he is wandering about a gift shop, too often the case in most ceramic shows.

Hitch Hiker is the title of a small sculpture, a lady astride a recalcitrant centaur. *Rodeo Rita* celebrates another type of horsemanship peculiar to Nevada. *Ambassador of El Morocco*, the figure of a camera man against a blaze of zebra stripes and elegant white palms, should be seen to be appreciated.

Polo and hockey are seen in a stylized manner depicted in enamel plaques, quite the most attractive version of athletics in art to date, and one welcomes pottery such as the sturdy punch bowls, simple in shape and decorated with Congo dancers and polo players. So

light a touch and such solid achievement are not often combined in these wares.

J. L.

SELDOM is such scrupulously realistic painting to be seen as in the show at the Findlay Galleries by Elizabeth Weber-Fülöp. Visible in the faithful portrayals of every wrinkle of his sitters' faces, it finds a more satisfactory *milieu* in the half dozen interiors on view. Two of the New York City Hall recreate rooms which are documents down to the last detail, and should serve as such for future generations, for they rival the camera in their truth to the original, at the same time adding the verisimilitude of accurate color. The artist is Hungarian by birth, Viennese by adoption.

J. L.

PAINTINGS OF AN IMAGINATIVE REALIST: GEORGE PICKEN

THE face of the city and the face of the country are both painted by George Picken with a curiously modest regard for their homely reality. Down by the city docks or along the country roads

he sees the quiet gloom, the deserted space and the awkward appearance of buildings and barren trees and, accepting the value of their outward appearance, depicts them on his canvas. He rarely attempts to glorify or to condemn his subjects nor does he try to use them as conceptual symbols, but merely to recreate on his canvas the appearance of reality. He does this, however, not by repetition of details but by clarification of the more important elements in such a way that the observer subconsciously supplies the rest. He works

best on a large scale, for his forms and tonal areas are conceived broadly. Space, which functions aesthetically, is made measurable from one comparatively two-dimensional object to another.

Among his paintings, now on exhibit at the Marie Harriman Gallery, *Anchorage*, *Inlet* and *Limestone Quarry* are some of the best that exemplify this artist's manner of treating his subjects realistically with respect for their plain appearance, yet with a breath of nostalgia and sadness that is reflected in the frequent appearance of dead and denuded trees.

The exhibition is completed by a few portraits, which are inferior to the landscapes, and a painting that, abandoning the spirit of objectivity, portrays the desperate plight of the victims of bombing in Madrid.

M. D.

HENRIETTE WYETH FULFILLS AN ARTISTIC INHERITANCE

A VIEW of the ingratiating paintings by Henriette Wyeth at the Reinhardt Galleries carries with it the sense of a rich artistic background, born out by information in the catalogue that the artist comes from a painting family as well as being the wife of an artist. It is not so much the scope of her work, and that is considerable, but the ease with which she speaks her painting language. Much of her



EXHIBITED AT THE FIFTEEN GALLERY

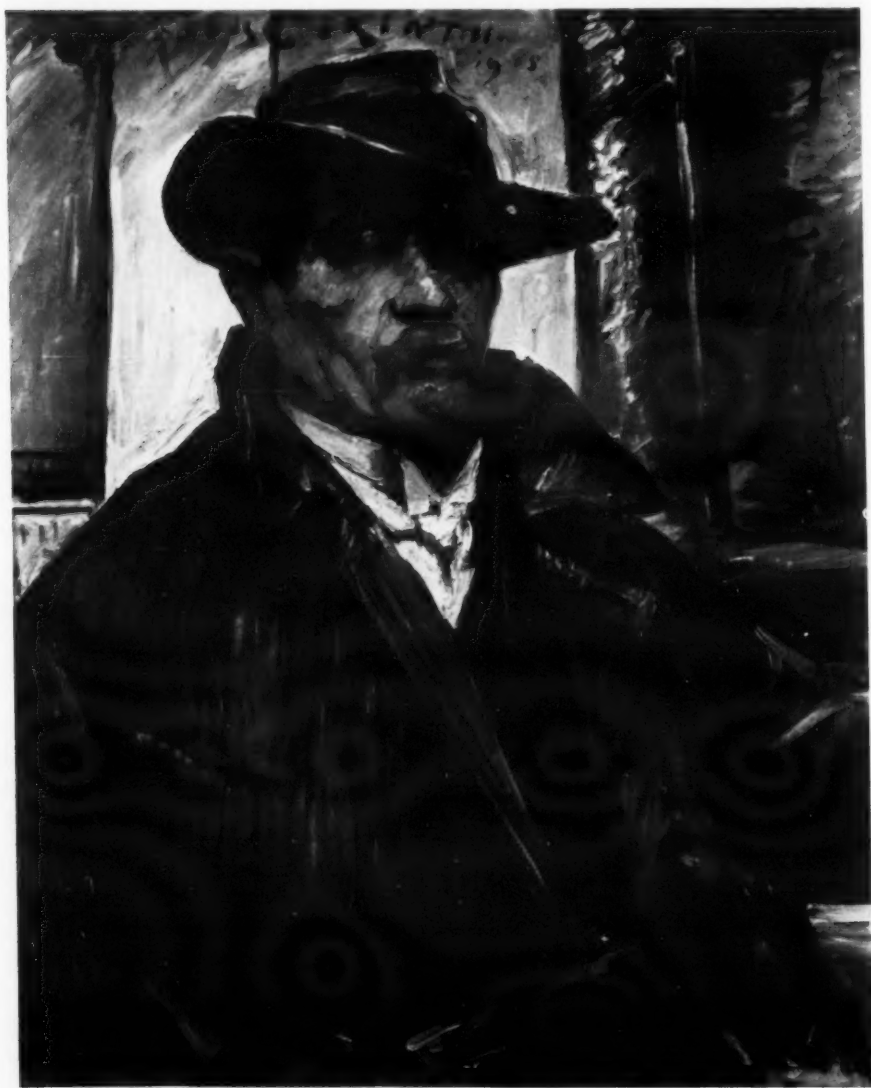
CORNELIA CHAPIN: "PELICAN IN REPOSE," CARVED DIRECT FROM LIFE, IN GREEK MARBLE

work has a dreamy, exotic quality, but in at least two of her portraits there is an objectivity and robustness which are commendable. The portrait of her husband, Peter Hurd, is an excellent portrayal, and one of a negro woman called *Portrait of a Friend* is painted with real understanding of the artistic possibilities of her subject, in strong color and with feeling for design.

Quite different in mood is *Shadow and Substance*, the painting of two women, which has overtones of Marie Laurencin's style. *Doves*, with its small feminine figures, is endowed with a toy-like quality. The brooding, rather melancholy quality which marks some of Miss Wyeth's work has an elusive charm, but it is best when not allowed to evaporate into too insubstantial an airiness. J. L.

WILLIAM YARROW: REALISM BY A FORMER ABSTRACTIONIST

ONCE an experimentalist in abstract art, William Yarrow is now a full-fledged member of the school devoted to document-



EXHIBITED AT THE WESTERMANN GALLERIES

"SELF PORTRAIT WITH HAT AND COAT" BY LOVIS CORINTH. 1915

ing present day America. His paintings, currently on view at the Ferargil Galleries, are the pictorial anecdotes of a realist whose dexterity is admirable but whose unbending dispassion is deplorable. His paintings of country farms and rural homesteads can be likened to similar scenes both by Hopper and Lucioni. The meticulous brush of the latter, however, is supplanted by simplified areas of pure clarity emphasized by the glaring light of the sun.

When Yarrow paints figures eating at a counter, playing a harmonica or watching a motion picture he pays homage to Thomas Benton, as he does to George Bellows in his painting of two wrestlers, called *Pachyderms*. Perhaps the least dependent of the paintings is *Urban Courtship* in which the artist creates a vivid sense of indoors in the shadow and outdoors in the light. He also suggests the reverie of the young girl and her companion. *Sanfordtown Road*, quiet and simple, without human figures to use as an exercise in anatomy or the red barns against which to direct the brilliance of the sun, is a snow scene that has the poetry so dismally absent in the remaining canvases. M. D.

ANNUAL SPRING REUNION OF A SPONSORED ARTISTS' GROUP

THE annual Spring exhibition by members of the Studio Guild fills all the rooms of the galleries and includes characteristic work by Guy Wiggins, Chauncey Ryder, Gordon Grant, Julian Delbos and Florence Proctor. *Zinnias in a Yellow Bowl* by Jane Peterson is agreeable in its flatly painted style. *Ploughed Fields* by Alice Sloane Anderson is interestingly composed. Mrs. Forbes Hawkes contributes one of her whimsical still-life studies in *The Deaf Tea Caddy*. *Bacchanalian Madonna* by Rex Dolsmith, too, affords a novel idea. Among the watercolors there are several which achieve an atmosphere of authenticity. *Manhattan Backs* by Elizabeth Thomas, a study in orange walls with the contrast of brilliant green foliage, is delightful in its color. *Sunset, Death Valley* shows Bessie Ellis Stow's ability to create a sense of distance in palpitating color nuances. Manhattan again has inspired Jeanne Mertz in *Midtown* to give the airy atmosphere peculiar to the buildings of that region in their higher reaches. Arthur Healey's *Frog Hollow* is the most attractive painting in the group, being a solidly composed arrangement of buildings against the background of snow. J. L.

EXPONENTS OF THE VARIED MODERN ART TRENDS IN ITALY TODAY

VARIETY in techniques may be seen at the Comet Gallery where Gino Severini, Italian exponent of the School of Paris, contrasts his adaptations of French Cubism with the hectic, emotional style of Carlo Levi, a compatriot who has developed a more voluble language of expression.

Severini's is distinguished work. Though decorative in the sense that it would make handsome mural designs, it actually strikes deeper than this. The dry, powdery color of Pompeian frescoes lends air and depth to the geometrical marshalling of figures and to designs which are singularly unhackneyed as to subject matter, three versions of a *Small Religious Still-Life* covering everything from a pyx to the keys of Saint Peter. One learns, without surprise, that many of these are conceived as projects for frescoes and that his mosaics have been placed in European churches, where they must fulfill their rôle with great success. The reminiscences of Chirico in Severini's work are not in imitation of the latter, but undoubtedly the result of parallel careers bringing the influences of the School of Paris to play upon the Italian's Classical and architectural background.

Levi interprets his subjects in a sweet, chalky palette in which pink is the predominating tone. His turbulent search for an individual expression takes him far from the originals of the Italian landscapes he sets out to paint. Pigment is hurled on the canvas, sometimes with vibrating effect, but more often with merely chaotic disorder resulting, as in *Two Nude Figures*. R. F.

CANVASES BY SOME OF THE LEADERS OF CONTEMPORARY EUROPEAN ART

MASTERS of the Twentieth Century", the current exhibition at the Westermann Gallery, is an arbitrary and thoroughly stimulating selection of artists whose traditions are diverse and whose plastic articulations are various. The French representatives are dominated by one of Renoir's last paintings, *The Concert*, executed in 1910, the year of the artist's death. Aglow with warm rose colors and monumentalized by large flowing contours and broad brush strokes, this painting has a lusty love of living and a robust vitality that is in opposition to the insinuations of Pascin's veiled and nervously outlined painting of two sisters. Picasso's *Clown* of 1927 is an abstraction composed of lines that turn upon themselves and, as if by magic, formulate a face that poignantly expresses the pathos of this creature of the circus. Karl Hofer, on the other hand, is satisfied to make of his *Girl with Flowers*, a figure piece devoted primarily to the creation of a decoration enriched with variegated colors and sensuous surfaces.

Among the many provocative contrasts posed by the exhibition are the self-portraits by the German artists Lovis Corinth and Max Beckmann. Like Max Slevogt, whose exuberant *Flowering Trees* is on view, Corinth was schooled in the tenets of Impressionism. But

his paintings have an impetuous stroke and a violence of expression that was unknown to Slevogt and the Impressionists. Beckmann, a full-fledged Expressionist, conceived his self-portrait of 1926 with his characteristic schematization of form and brilliance of color and sunlight. Yet, despite the technical differences, both self-portraits are equivalent in vigor, in power and in introspective apperception. The delicate, whimsical still-life of the Belgian master, James Ensor, can be compared with Corinth's dynamic painting of a breakfast table while the barren, remote and mystery laden landscape by the Swiss forerunner of Expressionism, Ferdinand Hodler, can be compared with the tumultuous painting by the German Expressionist, Nolde, and the eminently habitable landscape by Kuniyoshi, whose painting stands out among the poorly represented Americans.

There is, in this exhibition, which includes many paintings never before seen in this country, a pastel copy by Susanne Eisendieck of Manet's painting, *Madame Levy* (in the Chester Dale Collection). The copy is commended for its lightness of stroke and its personalized crystallization of Manet's style. Other paintings include an unusual painting of 1923 by Utrillo and an interesting night scene by Martin Kainz.

M. D.

A RUSSIAN EXPATRIATE CELEBRATED IN A MEMORIAL EXHIBITION

A MEMORIAL exhibition of the work of Jacobus Belsen at the Montross Gallery affords an opportunity to see the various phases of a Russian artist who had been only a year in this country when he died. Twice exiled, once from his native country after the Revolution, and later from Germany after the Hitler régime, he lost a large number of his paintings. He produced prodigiously nonetheless, even in spite of the misfortunes which pursued him, and it is interesting to observe in his work the freshness and humor of an artist who was able to rise above the tribulations he experienced. Especially the watercolors are worthy of notice, a group made in Holland being outstanding in their sensitive appreciation of landscape. The liquid quality of the wash is handled to bring out the transparency of early Spring foliage. *Russian Merchants* has unusual warmth and depth of color for a watercolor, and Belsen's gift of humor is apparent in his excellent characterizations of the types.

J. L.

FOUR CURRENT SHOWS OF GERMAN & NATIVE ABSTRACTIONISTS

AT THE Buchholz Gallery a comprehensive exhibition of the works of Paul Klee reviews the career of this pivotal figure in the development of abstract art during the past thirty years. At the same time the Nierendorf Gallery presents paintings not only by Klee but also by Kandinsky, Léger, Feininger and Gris, figures no less significant in contemporary art. Still a third and a fourth exhibition devoted to abstract painting are being held at the East River Gallery where Loren Mac Iver, New York artist and follower of the traditions already established by the older generation of European artists, and Hans Reichel, German painter exiled in Paris, are recommended to the public. A more complete survey of the current exhibitions would include several others devoted to the paintings of artists who are seeking to abstract, from a viewpoint of extreme subjectivism, the essences from reality—to the dismay of those who long ago have written epitaphs for their art form.

As for Klee, one of the greatest inventors and innovators of our time, the preciousness of his taste, the refinement of his techniques, the freedom of his conceptions and the ingenuity of his formal devices used to personalize the forms of nature, succeed, as always, to elicit the admiration and the wonder of the receptive beholder. Not satisfied with supplying the sense of sight with his fantasy, he has played upon the senses of touch and sound, creating not only elusive shapes but intangible essences. It is not only a coincidence that Klee, like several other leading abstractionists, was a musician during his youth. For music and abstract art are often closely united. Both are enjoyed by the senses and by the intellect which are divorced from immediate experience but connected with it by the force of associations. Both are conceptual and at the same time sensuous.

The coordination of music and abstract painting has been experi-

mented with in the films created by the German, Oscar Fischinger, who has submitted his abstractions in pure geometric forms of color, and of black and white to music and movement. Much like the conductor of an orchestra who interprets his music with the movements of his body, Fischinger's abstractions interpret, by means of color, forms and their transitory interrelationships, the music which accompanies the films. The result is the kinetic equivalent of many of the compositions by Klee, Kandinsky and particularly of *Composition*, included among the accomplished works of Hans Reichel who frequently infuses humor and surrealism into his miniature paintings.

Klee moves from the exotic to the lyrical and from the sensitive to the dramatic and the terrifying. His variety seems endless yet one can trace, through these paintings that extend from 1903 to 1937, several stylistic themes that recur, with variations, at different intervals. For instance there are the paintings built in mosaics of color, the improvisations based on arabesques of wiry lines, and those constructed of tonal ribbons or composed of tonal washes and lines thinly etched, as in glass. There is also the curious style of



EXHIBITED AT THE BUCHHOLZ GALLERY

"TRAVELING CIRCUS," RECENT PRODUCT OF PAUL KLEE'S FANTASY

Indiscretion which springs from the artist's early etchings that reveal, to the skeptic, the genius of Klee as a draughtsman. They also show that the early roots of his art dug into the grotesqueries of sixteenth century German art. If we recognize that the art of painting is not confined to any one level of objectivity or non-objectivity, we will also recognize the unique brilliance of this artist, Paul Klee.

Although Loren Mac Iver's work is largely dependent upon Klee and others, it is also full of remembrances of things past and of attempts to recapture them in the realm of her canvases. The charm of her sophisticated fantasies lies in the symbolism with which she paints the unreal world of her Alice, which is herself, and in the way she suggests associations in terms of essences. Thus *Lilac Time* is a composite of memories visualized, such as an ice cream cone and an organ grinder. *Summer*, a scene set in an attic, shows to best advantage the artist's ability to paint with brilliant color and to draw with certainty. Her paintings of forms, diffused and consumed by a nauseating veil, are far less distinctive.

M. D.

THE SCULPTURE OF ROBERT DAVIDSON: A CREATIVE INSTRUCTOR

ROBERT DAVIDSON, the resident sculptor of Skidmore College, is exhibiting a large group of his works at the Tricker Galleries. Many of his sculptures, which comprise a variety of materials such as bronze, cast stone, pottery and brick, were designed and executed as decorations to be placed in specific architectural settings in the college. Thus most of his work is purposive. Granted the ideal situation for a sculptor, whose main problem today is to find the proper place for his random creations, Davidson has experimented with reliefs, with monuments in full round and with small figurines, all of which were made in relation to their decorative function and in relation to the activities of the college. He has made admirable use of the students as his models whose athletic forms he construes with flowing curves and compact masses. His simplifications, verging on ornamental stylization in his *Bird Girl*, are, in the figures of athletes and dancers, more vigorous and at the same time more classical in purity—similar to the ample nudes of Maillol.

Among his experiments the sculptor includes color which he uses with effective restraint. As a portraitist Robert Davidson has unusual perception, the bronze mask, *Marion*, being one of the most outstanding products of his hand. He is a versatile and creative artist who is intelligently coordinating his craft with his position as resident artist at a girl's school. M. D.

NORDFELDT: LANDSCAPES

TWO dozen oils and another dozen watercolors exhibited at the Lilienfeld Galleries suggest, by number, the energy of the sixty-year old B. J. O. Nordfeldt who painted them during the past year. But, more than number, the boldness of his strokes and the strength of his angular forms reflect the vigor of this artist who paints landscapes with apparent pleasure in their rugged nature and their architectural formations. He favors the winter when the brown tree trunks are bared and he paints them emphatically, with a fluent stroke. By abstracting the fundamentally structural elements of his scenes he transposes, without loss of representational values, not only the exterior appearance of nature but its inner strength and life.

Willows is a painting of four trees of wide girth grouped together with rhythmical balance in a manner analogous to the Far Eastern artists, one of whose preferred themes was such an idealized arrangement of trees. But the dramatic movement of the trunks and branches, coinciding with the surrounding atmosphere suggestive of sky and rocks, is comparable more to the turbulent paintings of Vlaminck and Segonzac. Sometimes, however, chaos results, as in the volcanic merging of forms in *Waterfall*. Nevertheless, on the whole, paintings like *Raritan* and *Flowers* are admirable for their control of force and form. M. D.

ROUNDOABOUT THE GALLERIES: THREE NEW EXHIBITIONS

THE visitor at the Perls Gallery will be met with the ingratiating pictures of the "Modern Primitives of Paris." Four of the five artists represented were included last summer in the exhibition

"*Les Maîtres Populaires de la Réalité*" held in Paris, an exhibition that manifested the growing interest of the sophisticated world in that curious group of artists who, living in and about the greatest metropolis of the world, still remain aloof from the movements of their celebrated contemporaries. Perhaps Vivin, who died two years ago, and Bombois, the foremost painters of these five, are naïve and "instinctive," but they paint with a surety, a clarity and an understanding of the problems to be solved by the conventions of their two-dimensional medium. It is not enough to point to their lives and to their one-time activities as postmaster and circus handy man in a search for the reasons of their particular kind of painting. For there are many Sunday painters who have become enslaved to accepted conventions. The motivation is more deep-rooted in the mentality of the artists who are like each other in their idealization of reality and simplification of nature, not by eliminating details that appear extraneous to other artists, but by carefully fitting each element into its seemingly inevitable position. Precision is a special

feature of Vivin's work, in which is patterned every stone in the road, every brick and every window and turret in the buildings he loved to paint. Yet Vivin paints not so much what exists, but what he comprehends as an ideal situation. Like Bombois his paintings have a classical equilibrium and fixity of space and time.

The fresh green of nature is a favorite color of many of the "popular" artists. Bombois, the son of a bargeman, has a rare ability to scale the tonalities of his paintings according to one dominant color. In each of his pictures there is water, recollections of his youth, in which there are reflections

painted with the feeling of a poet. Brisset and Bauchant are inadequately represented but Jean Eve, the tollhouse inspector, is seen to an advantage by his more sophisticated painting, *Les Chalandes sur la Seine*, a description of autumn as it passes into winter.

SOL ARONSON'S decorative flower paintings at the Delphic Galleries reveal a pleasure in his subject which communicates itself to the spectator. Albert Sway's smoothly painted scenes are filled with action and an appreciation of local color. They are meticulous in technique, *Market Scene* resembling an enamel in its surface.

Brooklyn painters and sculptors each contribute several examples of their work to a group show.

MAKING no pretense of understanding the subjects she paints, Mrs. Irving Bush is presenting fifteen of her canvases at the Grand Central Galleries. Operating from such a basis it is amazing how clearly her meanings are conveyed to the spectator. Frankly Mrs. Bush states that she dreams on canvas, and fortunately she is able to quote a former president of the American Psychological Association to elucidate the creations of her subconscious and to justify, if that were necessary, what might seem like the product of hysteria to the lay mind. But she is at her best in such creations as the *Leopard Men*, whose extraordinary jeweled eyes do follow the spectator as he moves about the darkened gallery, and may haunt the less brave. Vigor and originality are not lacking in this show, and Mrs. Bush whose work, according to the catalogue, is hardly to be measured by the accepted standards of art, need never fear the martyrdom of being misunderstood.



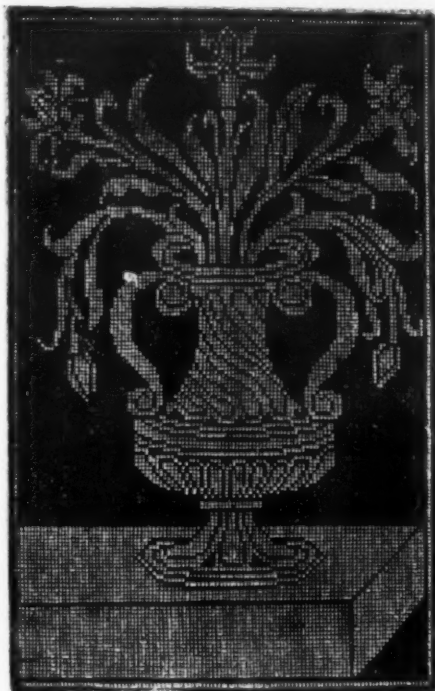
EXHIBITED AT THE PERLS GALLERIES

PATTERN BOOKS AND OLD LACE

BY JEANNETTE LOWE

NEEDLEWORK, so profound a source of satisfaction to the feminine heart and hand, received a tremendous impetus during the Renaissance, which encouraged, in its flowering luxury, the minor as well as the more exalted arts. One has only to look at the portraits of Cranach and Holbein, who so carefully reproduced their sitters' elaborate lacy collars and great caps stitched with pearls and silk, to see the passionate interest in dress at this time, and the resultant necessity for exquisite needlework. A demand for new designs was stimulated which far outstripped the possibilities of privately exchanging the paper copy books in which embroiderers had sketched their own and borrowed inventions, and book publishers, with their trade flourishing, were not slow to see the profits to be made by printing pattern books.

The current exhibition of lace, embroidery and woven textiles at the Metropolitan Museum is accompanied by the earliest printed pattern books, so beautifully arranged and documented by loans as well as examples from the Museum's own resources, that it offers the largest study collection available in any one place in the world. One is able to follow in the Schönsperger books, the earliest published around 1523, types of designs so intimately tied up with contemporary painting as it reproduced needlework, that they were called *Cranach Borten* and *Holbeinstich*. One can see in the various editions of the Cologne printer Peter Quentel, who also published the Schönsperger patterns in 1527, one edition designed for the French trade. In the same year a Peter Quentel pattern book traveled across the Alps to Venice where its designs were embodied in the first Italian



METROPOLITAN MUSEUM OF ART
WOODCUT PATTERN, IN VAVASSORE, VENICE, 1532



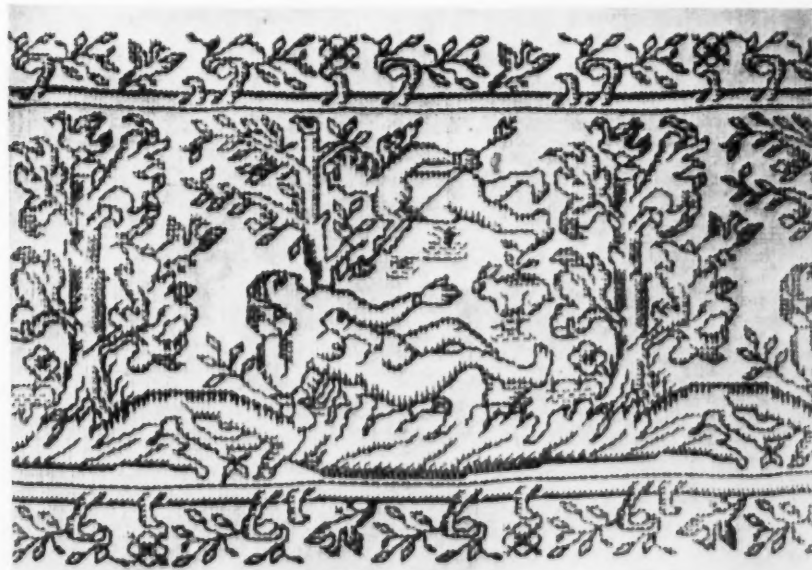
LENT BY MRS. DE WITT CLINTON COHEN
ITALIAN NETWORK, MADE AFTER PATTERN ABOVE

Theory and Practice in an Object Lesson Exhibit

pattern book. Its publisher, Tagliente, added patterns based upon Oriental motives, especially the Moresque, which in turn traveled back to Germany, and thus began an international exchange of patterns which produced many anthologies and plagiarisms. The Museum collection includes a complete copy of the earliest book on bobbin lace, *Le Pompe*, published in 1557, and three books of the Italian designers Danieli, Pagano and Parasole. There are early editions of the first Italian and the second French book and an unrecorded edition of Bretschneider's *New Modelbüch*, which contains the most beautiful of all German designs for embroidery.

It would, however, be a meaningless exhibition to the ordinary person without a working knowledge of the progression from embroidery to lace which these pattern books follow, with their sonorous names of various kinds of needle and bobbin work, unless one could see the finished product for which they were designed. The present exhibition takes this into account and one is able not only to look at the books themselves in cases, but photostatic copies are mounted and framed with the examples of lace and embroidery to which they correspond. One sees too, a photograph of the Holbein *Henry VIII* and an enlarged detail of the lace of the wristband, while beside it hangs the pattern in Egenolff's book of the very design from which the lace was made. There is a jeweled and embroidered Bible bag of the seventeenth century with its accompanying design, and there are published collar designs for a queen, a princess and a matron, created by Vecellio, a pupil of Titian. And purse strings, still part and parcel of our speech, if not often embroidered in

(Continued on page 20)



EXHIBITED AT THE METROPOLITAN MUSEUM OF ART

(LEFT) ITALIAN XVI CENTURY COVER EMBROIDERED AFTER (RIGHT) WOODCUT PATTERN PUBLISHED BY PAGANO IN VENICE, 1558

ART THROUGHOUT AMERICA

HONOLULU: SOME AWARDS AT THE ARTIST'S ASSOCIATION SHOW

FOR the tenth time the Association of Honolulu Artists has held its annual show at the Academy of Fine Arts. Eighty-one paintings and twenty pieces of sculpture were selected from among the nearly two hundred entries, and these provide the most important exhibition of its kind ever presented in the Islands.

A special jury system was evolved for this occasion by which the various prizes were awarded by different groups, in order that the tastes of more than one school or point of view might be expressed. Most important of these awards was a gold medal, which represented a popular choice, the ultimate verdict of the Academy's numerous visitors. This medal fell to Isami Doi for his canvas, *Girl with Cigarette*, an impressionistic arrangement of a figure with a vase of flowers against a background of drapery. Further prizes were the Honolulu Art Society Purchase Prize for the Academy of Arts collection, awarded both to Ben Norris for his watercolor, *Sugar County*, and to John Olsen for *Koko Head III* in the same medium. Silver and bronze medals in painting went to John C. Young and to Madge Tennant respectively.

The sculpture in the show attracted particular attention for its remarkable vigor, with the direct stone cutting of Alice Judd in the forefront. This artist's head entitled *The Good Earth*, won for her the gold medal, silver medals in sculpture going to Paul de Gaston for his *Torso*, a relief carved in Koa wood, and to Elsie Das for her *Child's Head*, in plaster. All in all, the show presented many highly promising works and it is felt to be an appropriate manifestation of Honolulu's growing interest in art.

MINNEAPOLIS: WORKS BY GLEN MITCHELL

FOR its first one man show in many months, the Minneapolis Institute of Arts has installed a display of watercolors by Glen Mitchell, who besides being a well known American artist, is a professor at the Minneapolis School of Arts.

The show consists of twenty-four sketches made in Old and New Mexico last summer, executed either along the road or in villages and towns where the artist stopped in his travels. These works are preliminary sketches for a series of larger oils.

With the increased interest in Mexico as a tourist mecca, the watercolors are attracting considerable attention. Some show peaceful valleys with small villages clustering along the sides of the hills; others, in vigorous color and bold strokes, show two rainstorms converging along a ridge. Still others are modernistic impressions of the towering mountain ranges of the far West.

DENVER: SHOWS BY LOCAL ARTISTS AND A NEW ACQUISITION

EXHIBITIONS of the past two months to be held at Chappell House include one man shows of Denver artists, an exhibition of architectural photographs arranged through the Architectural League of New York, and a special showing of three works by nineteenth century French artists, one of the latter a recent purchase for the Museum's permanent collections.

In the first mentioned group the oils and watercolors of Elizabeth

Spaulding attracted much attention, and are an imposing testimonial to the quality of work that is being done in the city. The warmth and spirit of these canvases carries emotional conviction, which is borne out by the artist's simple and direct presentation. Flowers, interiors and street scenes range from 1925 to the present day and show to what extent Miss Spaulding has enriched her palette and perfected her handling of pigment. The plains and foothills of Colorado have also furnished the painter with some of her most successful material.

Another Denver artist to show here is Vance Kirkland, whose watercolors have been variously exhibited and are known throughout the country. The calligraphic arts of Japan and China have had much influence on Kirkland's style, as shown in the transparent delicacy and abbreviated conciseness of his execution. Conforming with a definite tradition, he rearranges the American scene, discovering unexpected elements in commonplace material. *Garden Club*, a delicate satire on American life, was purchased from this show by the Museum.

A *Portrait Head* by the French nineteenth century artist, Thomas Couture was recently acquired through the Helen Dill Fund from the Walker Galleries. Painted in glowing color on a dark ground, it is thoroughly characteristic of its time, and acts as a link between Corot and Daumier and Couture's most famous pupil, Manet. Shown with this are a famous Degas pastel, *Danseuses sur le scene*, lent by Messrs. Durand-Ruel, and Boudin's *Sur la Plage*, delicate in tone and elegant in composition.

NEW YORK: GUGGENHEIM FELLOWSHIPS

FOR the fourteenth successive time the annual awards of John Simon Guggenheim Memorial Foundation have just been announced for the year 1938. The recipients of these Fellowships were selected from among almost one thousand applicants representing seventeen states as well as Hawaii and Mexico. In keeping with its policy, the Foundation raises neither religious or racial barriers, the Fellowships being open to persons of all nationalities and creeds whom the jury have estimated as capable of adding to the scholarly and artistic power of

this country. In addition to music and the fine arts, natural and social phenomena, anthropological research, literature and medicine are among the subjects which will be investigated during the coming year under the Foundation's auspices.

Awards in the field of art, recommended by a jury composed of the painters, Gifford Beal and Eugene Speicher, and of the sculptor James Earle Frazer, went to the following: to Georg Grosz, German, expatriate internationally known for his paintings and illustrations; to David Fredenthal, painter and instructor of art at Cranbrook Academy, Michigan; to Ahron Ben-Shmuel, distinguished modern sculptor; to Frank Mechau, mural painter, designer and recent winner of the Altman Prize; to Janet de Coux, sculptor; to Rosella Hartman, graphic artist; and to Lu Duple, instructor in sculpture at Bennett Junior College.

Awards for research in history of art and archaeology went to Dr. Carl Schuster, Assistant Curator of Chinese Art at the Pennsylvania Museum of Art; to Dr. Virginia Randolph Grace, classical archaeologist; to Dr. Jacob Hammer of Hunter College, paleographer; and to Dr. Samuel Noah Kramer of the Oriental Institute of the University of Chicago.



EXHIBITED AT THE HONOLULU ACADEMY OF FINE ARTS
DOI: "GIRL WITH CIGARETTE," THE GOLD MEDAL WINNER



COMMUNION CUP
BY JEREMIAH
DUMMER, DATED
1700

PRESENTED ANONYMOUSLY TO THE BOSTON MUSEUM OF FINE ARTS

BOSTON: A JEREMIAH DUMMER COMMUNION CUP TO THE ART MUSEUM

THE gift, by an anonymous donor, of one of the rare Jeremiah Dummer communion cups to the Boston Museum of Fine Arts is an event of interest to connoisseurs of American silver as well as to art lovers in general. This particular piece, which has never before been exhibited or published, is remarkable not only for its intrinsic beauty but also for the fact that this is the earliest recorded cup of this type by the famous Boston silversmith. Once in the possession of the church of Eastham, at the dissolution of the latter it returned to the descendants of its original donors, in whose family it has remained for the past three generations.

The product of the height of Dummer's career, this piece is wrought with masterly craftsmanship. The bowl is enriched with a gadrooned surbase, probably the first appearance of this type of ornament in America. The boldly turned curves of the stem and the closely set reeding of the foot all proclaim it to be an unusual piece. On the side of the bowl is the gift inscription with the donors' names and the date, 1700.

The material which appeared in this department on March 5 on the subject of the gold treasures and ivories found at Megiddo was, through error, unfortunately not credited to its source, the February *Bulletin* of the Metropolitan Museum of Art, nor to its author, Dr. Maurice Dimand.

The Technical Processes of Chinese Art

(Continued from page 12)

valleys, water pots, rulers, elaborately embellished with landscapes, palettes with separate compartments for ink and water, seals and seal ink, silk and paper—these are the paraphernalia of the artist who made a ritual of his craft. The artist himself is depicted in several scrolls as writing and painting in idyllic retreats of rustic settings. There are vertical scrolls or *kakemono* and a horizontal scroll or *makimono* that unrolls from left to right, incorporating within its continuous structure, the elements of time and thus, by virtue of its condition, introducing an element of aesthetics that is unknown in the framed picture devoted to a moment in time and space. There is also an album (loaned by Tonying & Co.) which demonstrates the custom of preserving a page of calligraphy, usually a poem, beside a page of painting, the one art honored as much as the other and both generally directed towards the establishment of a similar mood.

A group of monochromatic sketches (loaned by Laurence Sick-



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man), largely from the nineteenth century, shows with what dexterity the painter drew the "calligraphy" of his representations in the irrevocable medium of watercolor, the curve and twist of his lines, the "color" of his ink and the flexible dimensions of his stroke rendering, in short means, the impression of his vision. Leaves from the *Mustard Seed Garden* (loaned by the Pennsylvania Museum), a seventeenth century treatise illustrated with woodcuts demonstrating the methods of painting birds, bees, insects, trees, foliage, rocks, waves and architecture, give evidence of the Chinese predilection for codification and for technical virtuosity. The extraordinary skill of the later Chinese artists, trained to paint according to various classifications, is curiously noticeable in the rubbing of a bas-relief (loaned by Mr. George Rowley) which doubtless was a copy of a painting. Thus the translation and retranslation of one material into a second and a third still retains the character of the first. Displayed in one of the cases are the tools for making a rubbing, which is an impression of a carved surface, the impression being made by forcing moistened paper in the crevices of the material and then rubbing the raised portions with ink.

The display of ceramics is one of the most interesting because, in addition to photographs of kiln sites and illustrations of the production from the first to the last steps, there are examples of the Sung wares, *Yueh* and *Chien*, recently discovered by Plumer in Chekiang and Fukien respectively. Several of the vessels, having collapsed in the furnace, still remain attached to their saggers. Among the brown *Chien* from Fukien there is one sherd marked destined for the palace, thus establishing this as a court ware. There are moulds for Sung bowls and potteries arranged according to the chemical components of their glazes, such as the products of the copper oxide—Han green, *chun yao*, *flambé*, *sang de boeuf*, leaf green, peach bloom and turquoise, exquisite variations, some fortuitous, others controlled by the amount of heat used in firing.

The print section includes several early printed books, movable type blocks and a print of a Bodhisattva dated 947, both from the cave temples of Tun Huang. Jades, cloisonné enamels, textiles and bronzes occupy the rest of this exposition of techniques. Although emphasis is placed on the processes of creation rather than on the results as examples of primary quality, a bronze *yu* (loaned by Yamanaka & Co.) is a splendid specimen of Shang bronze making, an art that was produced by casting from pottery moulds and possibly, though there are no proofs, by the lost wax process. It is this art, when so perfectly expressed, that stands as an ideal example of the amalgamation of technical expertness with artistic genius.

Pattern Books and Old Lace

(Continued from page 17)

More than half of the early pattern books were published in Italy, the greater number naturally in Venice, the center of printing as well as lacemaking. As the Germans excelled in designs for embroidery, so the Italians excelled in patterns for lace. Their books show how geometric schemes for drawn-work and cut-linen developed into intricate undulations of scrolling leaves and flowers for needlepoint and bobbin lace, and later the luxuriant, Baroque designs of Danieli. By 1630 Spanish soberness and the ruff had gone out of fashion, and the high, upstanding collars so often painted by Rubens were being replaced by flat, wide ones for both men and women. Lace was costly, but man's elegance now depended upon the lavish use of it. It is said that Charles I of England bought a thousand yards of lace for twelve shirts and six hundred more for his night clothes. This gives one an idea of the formidable amount required to trim noble wrists, necks and knees.

There are a number of interesting aspects of the exhibition beyond its original intention. One publisher, Ostaus, has a definite place in book illustration as well as in popular pattern books. Pillement, a painter of the eighteenth century, created designs which were printed on cotton by Oberkampf in 1760 at Jouy, and among the earlier books particularly, designs were used for wood and metal work as well as for needlework. Eighteenth century German pattern books even found their way to Colonial America, and there is on exhibition a blue and red woven spread of a very familiar design which came to be known in this country as the Whig Rose. The German books of the nineteenth century, at which time there was revival of interest, contain such sentimental souvenirs for needlework as weeping willows, broken columns and eternal flames. Thus can one follow an international itinerary of designs in these pattern books, together with the enormous number of bypaths which they influenced.

The Art News of Paris

THE Exhibition of British Art at the Louvre is an event of political and social as well as artistic importance, for the French public has never before had the occasion of seeing so comprehensive a showing of an art often neglected on the Continent. Of course, in comparison with European painting, the British school is provincial, but it may perhaps best be compared, in its present surroundings, to an English country gentleman offering the best of himself to his Parisian friends and, with all his amiable eccentricities, no less dignified than in his own house. The English life portrayed is that of the fabulous "Milord" of the eighteenth century and, beside the well known landscapes and portraits, it presents the utterly foreign mysticism of Blake and the Romanticism of the pre-Raphaelites.

The exhibition is housed in the Salle Lacaze, three rooms being set up. It extends into the Salle Henri II adjoining, which has just been reopened after reconstruction. The place of honor on the colonnaded north wall is held by the gallant *Archduke Charles of Austria* by Lawrence, which has been lent by the King from Windsor Castle and the vista through the archway into the Salle Henri II is closed by Reynolds' *Mrs. Lloyd*. The Salle Lacaze has been divided into five bays, of which the first is devoted to Turner, whose *Frosty Morning* is the first picture to catch the eye. Turner is indeed one of the focal points of the exhibition for he was inspired by the seventeenth century Claude Gellée and in turn exercised a considerable influence on Impressionism because Monet and Pissarro came to know him when they took refuge in London from the Commune. The second bay is dominated by Constable, and especially noted here are the sketch and the final version of his *Hay Wain* which, in its stress upon factual interest, made such an impression on Delacroix. Reynolds and Gainsborough are the central figures of the third bay. *The Morning Walk* by Gainsborough, along with the enchanting *Robert Andrews and His Wife*, *The Harvest Wagon* and *The Daughters of the Artist* match the more sober portraits of Reynolds and the brilliant *Lord Auckland* by Lawrence. Next comes Hogarth, the first truly English artist, who broke with the traditions left by Holbein, Van Dyck and Lely to become a master of satire in his own right. There are pieces from the series *Marriage à la Mode*, beside the famous *Shrimp Girl*.

Full-length portraits fill the Salle Henri II: Reynolds' *Lord Heathfield*, Gainsborough's *Sir Benjamin Truman* and Lawrence's unworldly *Queen Charlotte*. Here also are Turner's *Calais Pier* and the important collection of miniatures beginning with Hilliard and Samuel Cooper of the seventeenth century. As an introduction to the late nineteenth century and contemporary painting shown upstairs, the landing is hung with examples of Stubbs and Millais. Equally difficult of understanding to the French are the drawings of Blake and the paintings of the pre-Raphaelites, represented by Holman-Hunt with *Two Gentlemen of Verona*, and *Ecce Ancilla Domini* by Dante Gabriel Rossetti. Of living artists, only three have been chosen: Wilson Steer, Richard Sickert and Augustus John, but they have the merit of conforming to the inevitably academic tone of such a representative gathering of pictures.

THERE is satisfaction for the art-lover as well as for the bibliophile in the recent edition of Daudet's *Tartarin de Tarascon* illustrated in color lithographs by Raoul Dufy and published by the organization "Scripta et Picta." Many a painter has been an illustrator as well, but usually in pencil drawing, losing thereby the complete expression of his pictorial qualities. Here, however, Dufy's talent for decoration is in perfect accord with the text.

THE Pasteur Institute of Paris has just acquired a large portrait of Louis Pasteur by the American artist, Paul Faber. This work is a replica of that in the painter's Federal Art Project mural in the Willard Parker Hospital of New York, where it is the central part of a composition summarizing the discoveries of the French medical genius.

THE Galerie Montaigne was recently the scene of a retrospective of the still-life from the seventeenth century to the present day. The seventeenth and eighteenth century Flemish examples are rich in game and foodstuffs; the French, of whom the earliest represented was Louise Meillon, run rather to flowers and fruit, continuing through Le Nain up to the *Apples* of Renoir, the pheasant and compôte dish of Raoul Dufy, the flowers of Kisling and the fish of Lurcat. The Cubists were notably lacking but Vlaminck, Balthus, Luc-Albert Moreau and other younger contemporaries were present.

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Stevens Colonial and English Furniture

COLONIAL furniture and decorations, hooked rugs, and English furniture, comprising property removed from the Nantucket Island mansion of the late Peter Weld Stevens together with other properties belonging to various owners, will be sold by auction the afternoon of April 14 at the American Art Association-Anderson Galleries following exhibition from April 9.

In the eighteenth and nineteenth century American and English furniture in the sale are desirable Chippendale, Heppelwhite, and Sheraton pieces in mahogany, maple, pine and hickory, and other woods. Among the clocks is a rare curly maple tall-case example by Isaac Doolittle, New Haven, Connecticut, about 1795. A choice group of early American hooked rugs includes an important New England example of extraordinary size.

The collection is further complemented by Anglo-American pottery plates, among which is a rare platter with a view of Louisville, Kentucky, printed in rich, dark blue; decorative glass and porcelains; fire sets; textiles; and decorative objects.

Anderson Collection of Drawings by Turner

DRAWINGS in watercolor, gouache, pencil, and other mediums, by J. M. W. Turner, selected from the collection of John Anderson, Jr., author of *The Unknown Turner*, published privately in



STEVENS SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
ANGLO-AMERICAN POTTERY PLATTER, MAKER UNKNOWN

1926, will go on exhibition April 9 at the American Art Association-Anderson Galleries prior to sale by auction the evening of April 13. Mr. Anderson's collection is based on forty years' study and collecting of Turner's drawings and sketches, and most of the works in the sale, all catalogued and authenticated by Mr. Anderson, were purchased by him from the heirs of John and Charles Landseer and George Jones, who obtained them from Turner himself.

Among the typical and fine examples in this collection of Turner's art are *Windsor Castle from the River*, 1830; *Salzburg, in the Austrian Tyrol*, 1840; *Haddon Hall, Derbyshire, England*, 1828; *Entrance to the Canal at Venice*, 1834; and *Lake Scene in Italy or Switzerland*, 1842, all watercolors. The collection also includes a lithograph and a mezzotint engraving. The titles of many of the sketches and drawings are inscribed in Turner's own handwriting.

Warburg-Watkins Period Furniture & Silver

PERIOD furniture and other art property belonging to Mrs. Paul Warburg and to several other New York private collectors, also from the collection of Paul Watkins of Winona, Minn., and other sources, will be dispersed at public sale at the Parke-Bernet Galleries on the afternoons of April 13 and 14, following exhibition from April 9. The principal divisions of the sale are English carved mahogany furniture of the eighteenth century, French furniture, Georgian and other silver, tapestries, porcelains, paintings, bronzes, old pistols and swords, and Oriental rugs.

In the large group of Georgian mahogany period furniture are

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Sheraton and Heppelwhite bow-front sideboards, a Chippendale piecrust table and one with octagonal top and fretted gallery, a Heppelwhite secretary-bookcase of especially good color and proportions, a Chippendale settee of which the three front legs are carved with leaf cartouches at the knees and end in claw and ball feet, a Sheraton gentleman's dressing table of the type called Beau Brummel, desks of various types, and chairs. A Sheraton spinet in satinwood has painted decoration in the Angelica Kauffmann style.

Decorative and table silver includes some fine Georgian pieces and a tea service by Odier of Paris, in Directoire style; bronzes include statuettes by Malvina Hoffman and Frederick MacMonnies, also animal groups; while among the other decorations are Staffordshire pitchers, silk embroidery pictures, Directoire and Empire mantel clocks, a pair of Second Empire silvered bronze candelabra, Dresden and other porcelain statuettes, Wedgwood jasper ware, and tea caddies in satinwood and rosewood.

Scoville-Wrenn et al. Engravings & Etchings

ENGRAVINGS and etchings by old and modern masters including many superb impressions and representing over sixty artists including Dürer, Rembrandt, Whistler, Cameron, Bone, and McBey, mainly from the collections of Mrs. Robert Scoville of New York, the late John H. Wrenn of Chicago, Clifford Wallace of Philadelphia, with a few additions, will be dispersed at public sale at the Parke-Bernet Galleries on the evenings of April 13 and 14, following exhibition daily from April 9. The fine Rembrandt group includes a notable proof of the print which is generally considered to be his masterpiece, the *Christ Crucified Between Two Thieves* also known as the *Three Crosses*, and, of comparable importance, a superb early proof on fine old paper of the rare *Landscape with Three Cottages*.

Briscoe, Benson, Brockhurst, Blampied, Daumier, Forain (including *Temoins à l'Audience*), Fantin-Latour, Hassam, Augustus John, Manet, Matisse (a lithograph), McBey, Meryon (the remarkable *Morgue, Paris*), Pissarro, and Zorn are some of the modern artists represented, giving an idea of the scope of the present col-



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lection. In the Whistler group, collectors will note especially the presence of a splendid proof of *The Kitchen*, a beautiful proof of the popular sea *Nocturne*, and a delicate impression of the extremely rare *Cameo No. 1*, a woman stooping to caress a child in bed.

Holmes American Paintings & Lithographs

AMERICAN historical paintings and Currier & Ives lithographs, from the collection of Mrs. Earles F. Holmes and other owners, will be dispersed at public auction at the Plaza Art Galleries on the evening of April 13, following exhibition from April 10.

Sporting themes, pictorial documents of great historical value, including many early New York views, marine subjects and important examples of the Hudson River school are notable items. So, also, are Healy's *Portrait of Andrew Jackson*, Sully's *The Lady with the Flower Basket* and a pair of early portraits by Doornick. An excellent collection of Currier & Ives accompanies these works.

Recent Auction Prices

The sale of furniture, silver and porcelains, property of Prentiss L. Coonley, Peter Weld Stevens and other owners, held at the American Art Association-Anderson Galleries on February 26 brought a total of \$22,440; the important items follow:

NO.	ITEM	PURCHASER	PRICE
83	Set of Three Louis XVI Sèvres Soft Paste Porcelain Vases, with apple green ground, circa 1775.....	W. P. Faversham	\$925
127	<i>Diana and Actaeon</i> , Vienna tapestry, circa 1650	Herman Blank	525
150	Kashan Palace Carpet.....	Mr. A. R. Mayer.....	400

The sale of furniture and decorations, property of the late Eben J. Knowlton and other owners, held at the Parke-Bernet Galleries on March 4 and 5 brought a total of \$25,044; the important items follow:

NO.	ITEM	PURCHASER	PRICE
152	Gilded Four-Fold Screen, in Early Seventeenth Century Brussels Tapestry	M. V. Horgan, Agent.....	\$425
310	Set of Heppelwhite Carved Mahogany and Red Leather Dining Chairs, English eighteenth century.....	Mrs. C. C. Pell, Jr.	520
370	Pr. George II Pine Salon Doors, Finely Carved, with Architraves, from Harchford Park, Reading, English, eighteenth century	M. A. Linah, Agent.....	450

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8...	Frubauf: Caricatures; Harriton: Paintings,	April 10-23
Ackermann, 50 E. 57...	English XVIII Century Sideboards, to June 1	
Alavoine, 712 Fifth...	French and Venetian Interiors, to April 15	
American Place, 509 Madison...	Arthur Dove: Paintings, to May 10	
American Woman's, 353 W. 57...	Members' Group Show: Paintings, to April 30	
Architectural League, 115 E. 40...	Verbofskoy: Paintings, Sculpture, to April 16	
Argent, 42 W. 57...	Wrigley; Eliot O'Hara: Paintings, to April 16	
Arista, 30 Lexington...	Seitz: Paintings, to April 30	
Artists, 33 W. 8...	Ben Benn: Paintings, to April 18	
Art Students League, 215 W. 57...	Mahonri Young: Sculpture, April 12-23	
Babcock, 38 E. 57...	XIX Century Paintings, to April 16	
Barbizon-Plaza, 101 W. 58...	Berthelsen: Paintings, April 11-May 7	
Bignou, 32 E. 57...	French XIX Century Paintings, April 11-23	
Boyer, 69 E. 57...	Contemporary American Painting, to May 1	
Brooklyn Museum...	Techniques of Chinese Art, to June 6	
Buchholz, 3 W. 46...	Klee: Paintings, to April 23	
Carstairs, 11 E. 57...	Contemporary European Paintings, to April 16	
Collectors, 5 E. 57...	Group Show: Paintings, to May 4	
Columbia University...	Sculptors' Guild; Chardon: Paintings, to April 18	
Comet, 10 E. 52...	Francesco di Cocco: Paintings, April 13-23	
Commodore Hotel...	Antiques Exposition, April 11-16	
Contemporary Arts, 38 W. 57...	Klonis: Paintings, April 11-30	
Douthitt, 15 E. 57...	Hammargen: Sculpture, to April 15	
Downtown, 113 W. 13...	Preston Dickinson: Pastels, to April 23	
Durlacher, 11 E. 57...	Memorial Exhibition: Jean de Brunhoff, to April 30	
Durand-Ruel, 12 E. 57...	Cézanne: Paintings, to April 19	
East River, 358 E. 57...	MacIver: Paintings, to April 16	
Federal, 225 W. 57...	Group Show: Sculpture, to April 16	
Ferargil, 63 E. 57...	André Smith; Phil Dike: Paintings, April 11-24	
Fifteen, 37 W. 57...	Cornelia Van A. Chapin: Sculpture, to April 16	
Findlay, 8 E. 57...	Weber-Fülöp: Paintings, to April 14	
French Art, 51 E. 57...	Modern French Paintings, to May 1	
Freund, 50 E. 57...	Fayum Paintings, to April 15	
Gimpel, 2 E. 57...	Rodin: Sculpture, to May 1	
Grand Central, 15 Vanderbilt...	Garden Sculpture; Etchings, to April 30	
Grand Central, 1 E. 51...	Mrs. Irving T. Bush: Paintings, to April 16	
Grant Studios, 175 Macdougall...	Group Show: Paintings, to April 18	
Harlow, 620 Fifth...	Mary Cassatt: Watercolors, to May 1	
Harriman, 63 E. 57...	Picken: Paintings, to April 16	
Keppel, 71 E. 57...	Romantic Lithographs, to May 1	
Kleemann, 38 E. 57...	Flower Paintings, to April 16	
Knoedler, 14 E. 57...	XV, XVI Century Venetian Painting, April 11-30	
	XV and XVI Century Prints, to April 30	
Kraushaar, 730 Fifth...	Bouché: Paintings, to April 23	
John Levy, 1 E. 57...	English XVIII Century Paintings, to April 15	
Julien Levy, 15 E. 57...	Gabo: Constructions in Space, to May 1	
Lilienfeld, 21 E. 57...	Nordfeldt: Paintings, to April 16	
Macheth, 11 E. 57...	Ohio Artists' Group Show: Paintings, April 12-25	
Matisse, 51 E. 57...	Balthus: Paintings, to April 16	
Mayer, 41 E. 57...	Marius Bauer: Prints, April 11-30	
Metropolitan Museum of Art...	Early Pattern Books, to May 30	
	Tiepolo and His Contemporaries, to April 24	
	Walter Gay: Paintings, to May 30	
Midtown, 605 Madison...	Taubes: Paintings, April 11-30	
Milch, 108 W. 57...	John Whorf: Paintings, to April 23	
Montross, 758 Fifth...	Matisse: Drawings; Arthur: Paintings, April 11-23	
Morgan, 106 E. 57...	Lithographs in Color, to April 30	
Morgan Library, 29 E. 36...	Manuscripts, IX to XVII Century, to April 30	
Morton, 130 W. 57...	Frank Wallis: Paintings, April 11-23	
Municipal, 3 E. 67...	New York Artists: Paintings, Sculpture, to April 17	
Museum of the City of New York...	E. H. Suydam: Drawings, to April 15	
Museum of Modern Art, 14 W. 40...	Quintanilla: Drawings, to April 18	
National Arts, 15 Gramercy...	Brooklyn Miniaturists, to April 29	
Neumann, 509 Madison...	Henry Billings: Paintings, to April 23	
New School, 66 W. 12...	Louis Schanker: Paintings, to April 23	
Newhouse, 5 E. 57...	Boldini: Paintings, to April 14	
New York Public Library...	50 Years of Political Cartooning, to May 1	
Nierendorf, 21 E. 57...	Klee; Léger; Kandinsky: Paintings, to April 30	
Outdoor, Park at 39...	Sculptors' Guild: Group Show, April 12-May 4	
Passedoit, 121 E. 57...	Edwin Dickinson: Paintings, April 11-30	
Perls, 32 E. 58...	Modern Primitives of Paris: Paintings, to April 30	
Rehn, 683 Fifth...	Spring Show: Paintings, to April 30	
Reinhardt, 730 Fifth...	Henriette Wyeth: Paintings, to April 16	
Rockefeller Center...	An American Group: Housing, to May 1	
Schaeffer, 61 E. 57...	Richardson: Paintings, to April 15	
Schultheis, 15 Maiden Lane...	Bali Sculpture, April 11-23	
Jacques Seligmann, 3 E. 51...	Raeburn: Portraits, to April 16	
Seligmann, Rey, 11 E. 52...	French Sporting Paintings, to April 30	
Sterner, 9 E. 57...	Group Show: Photographs, April 11-23	
Studio Guild, 730 Fifth...	G. Wright; M. Clinedinst: Paintings, to April 16	
Sullivan, 460 Park...	Max Jacob: Gouaches; Cocteau: Drawings, April 11-30	
Tricker, 19 W. 57...	Olive and Roy Chaffee; Horowitz: Paintings, April 11-23	
Uptown, 249 W. End...	Members: Paintings of Flowers, to April 29	
Valentine, 16 E. 57...	Milton Avery: Paintings, April 11-30	
Walker, 108 E. 57...	Aitken: Ceramics, to April 16	
H. D. Walker, 38 E. 57...	Berence Abbott: Photographs, to April 30	
Westermann, 20 W. 48...	Masters of the XX Century, to April 30	
Weyhe, 794 Lexington...	Emil Ganso: Paintings, to April 16	
Whitney, 10 W. 8...	Frank Duveneck: Paintings, April 13-May 15	
Wildenstein, 19 E. 64...	Mané-Katz: Paintings, to April 23	
Yamanaka, 680 Fifth...	Chinese Art: Ming to Ch'ing Dynasty, to April 23	

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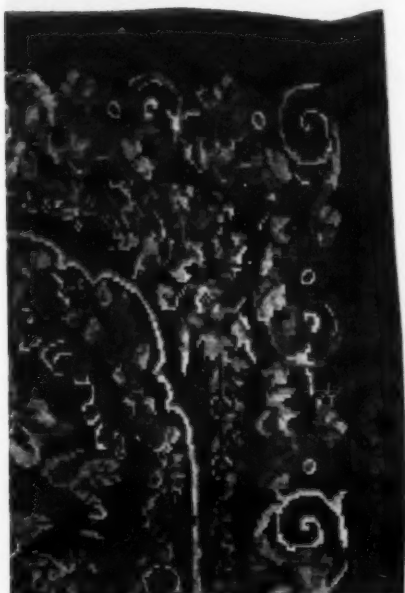
RUGS

FROM BESSARABIA AND THE NEAR EAST



Michaelyan contributes the Bessarabian rug with high pile, an unusual feature of this type, which ordinarily have no pile. Woven in a district of Rumania.

This Bessarabian rug from Kent-Costikyan is closely related in type to the Transylvanian, since the countries from which they come are practically identical. Size, 8' 8" x 6' 10".



From French and Company, this runner with four lozenges was made in Asia Minor. The force of the design comes from its strong fret-like character. Size, 9' x 3' 6".



From Jekyll's, London, comes this Transylvanian rug with floral decoration on a mellowed red field. The spandrels are alternating blue and gold. Size, 5' 7" x 4' 2".

The Shiraz carpet from Parish-Watson and Company is of the seventeenth century. Its decorative motives and border with intricate design recall the rugs of Bessarabia. Size, 6' 7" x 4' 8".



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SILVER. Georgian silver, including a pair of George III gilded silver wine coolers by Benjamin Smith,

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